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WALL RELIEF

Museum Appropriation 1919

Egyptian, New Empire Period

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EDUCATION DEPARTMENT - MUSEUM

AN EGYPTIAN WALL-RELIEF

THE feeling has long been current that Egyptian sculpture, whether in relief or in the round, was of archaeological or historical rather than of artistic interest. Two points have influenced us in this matter, first, our tendency to accept the classical artistic standard as developed by the Greeks and Romans; second, the scarcity in our museums, until quite recently, of choice examples of sculpture representing the artistic genius of Egypt at its best. Most of our public and private collections contained Late New Empire or more recent material which broadly speaking, was mannered, conventional and stiff. But fortunately recent excavations are giving us new ideas as to the quality of Egyptian sculpture. The wonderful limestone reliefs of the Memphite school from Gizeh, the slate group of Mycerinus and his queen in the Boston Museum of Fine Arts, the work of the Tell-el-Amarna school with its surprising freedom from convention, these and many others make us realize the truth in W. M. F. Petrie's statement that "the Egyptian possessed in splendid perfection the sense of Strength, Permanence, Majesty, Harmony and effective Action, tempered with a sympathy and kindness which cemented a vast disciplined fabric. And these aims of life as a whole he embodied and expressed in his art, with a force and truth which has impressed his character on all who look on his works. He fulfils the canon of true art as completely as any race that has come after him."

A fragment of wall decoration from an Egyptian temple, which has recently been acquired with the Museum Appropriation, is an example of the possibilities of low-relief carving, which obeys the conventional rules of the Egyptians, and at the same time shows clearly the remarkable feeling for line and subtle form, the decorative quality, and the technical mastery over the material

which are characteristic of the best Egyptian sculpture.

The subject and the site from which the relief came are open to conjecture. The relief shows the portrait of a king standing facing to the right. He is wearing the red crown of Lower Egypt, with the royal uraeus on the front. The Delta was under the protection of the snake goddess Uad't. This was probably why the crown and the snake symbol were so frequently used together. The break in the stone makes it impossible for us to know whether the white crown of Upper Egypt was also represented. The king wears a short skirt held by a girdle. In his right hand he holds a sistrum and in his left a plate of offerings. Around his neck is a simple necklace. Interpreting the relief in terms of Egyptian convention, the figure is the principal one in a group, in which the servants or subordinates, at least, are approaching him from the right and facing left. These would be drawn on a smaller scale.

The material is red granite from the quarries of Yebu, near the modern Assouan (Greek Syene). Yebu was to the ancient Egyptians "Elephant Land," probably because it was here that they first saw the African elephant. At this place a belt of granite crossed the Nile valley at right angles and the waters of the river had eroded a passage, which is known today as the first cataract. The quarries lie to the east of the river, and the blocks when ready for transportation were taken to the river, whose broad current carried them wherever needed, even far down to the Delta cities. At the quarries the block of granite was separated from its bed by drilling a line of holes along the desired line of cleavage, and making use of wooden plugs, which were made effective by keeping them soaked in water. After separation the block was roughly finished at the quarries to save handling of extra material. Owing to the fact that the activity of the state in architectural and monumen-

tal lines were so constant and at times so very pronounced, these quarries were very important to the ancient world.

The work in this example seems to have been characteristic of the Theban school of sculpture, to which our relief belongs. Red granite with its large felspar crystals offers certain advantages and many disadvantages to the sculptor. The chief thing in its favor in Egyptian eyes was its enduring quality, while its color was also an attraction. But its large crystals made high relief difficult, and subtle modelling almost impossible. When its nature is considered, and it is recalled that all effects produced were the results of the use of metal chisels fitted into wooden handles and driven by a wooden mallet, and that the polishing was secured by beating and rubbing with pieces of quartz, the mastery of the Egyptian artist over his material is made plain.

In date the relief in question doubtless belongs to the New Empire period. This saw the great building activity of a number of kings, especially Rameses II, it marked the highest stage of development of the Theban school, and it was in this period that such details were emphasized as the bending back of fingers and thumb, balancing dishes of offerings on

the edge of the hand, and representing a figure with the arm which is nearest to the spectator crossing the body.

Our relief probably was a part of an interior wall, owing to the shallowness of the modelling and the delicate treatment which admits close inspection. Note the nervous mouth and nostrils, the carefully drawn ear, the suggestion of the rounded cheeks, and the sensitive modelling of the abdomen, and the probable location in the temple becomes more certain. In the enjoyment and appreciation of these refinements the visitor is hardly troubled by the fact that the eye is drawn as if seen in front instead of in profile, or the body twisted so as to show both shoulders straight in front, or that both hands are right hands. These are some of the conventions imposed on the workman by the religious hierarchy and the artistic traditions of his race. Finally, on most exterior walls the relief is deeply set, and the outline consequently forced, because there the flood of almost blinding sunshine makes such treatment necessary. In the dim reflected light on the wall of the colonnaded court or darker chamber such relief treatment as is seen in the example in the Museum is more happy in its results.—L. E. R.



EMBROIDERED BOX

End showing float stitch

English, XVII Century

AN EMBROIDERED BOX OF THE
TIME OF CHARLES II

LADIES of rank during the sixteenth and seventeenth centuries were expert needle-women, and many souvenirs of their handiwork have come down to us today. English law and custom of that day discouraged foreign workers and consequently most of the embroidery was of English and often even of royal manufacture. From earliest times no English girl's education was complete until she had gained a certain degree of perfection in needlework. So great proficiency was attained that her embroidery has been considered one of England's greatest contributions to art. During the reigns of the Stuarts a kind of work truly English in character developed, particularly among the Royalists. Mr. Huish in his book on "Samplers and Tapestry Embroideries" suggests that this work be called "Stuart Pictures." The earliest examples date back to the days when tapestry was first introduced into England by James I. The three Stuarts were all liberal patrons of the art of tapestry making, and, therefore, it seems but natural that English women, deft with their fingers, should seek to imitate the work which was finding royal favor. These early examples seem to have been direct imitations of tapestry worked with a needle on a canvas background. But as the ladies became more skillful, the stitches grew more complicated and their ideas grew bolder until there developed a style of work which is called "Stamp" or "Stump" work. This work flourished for about fifty years then sank into oblivion. The object of Stump work seems to have been to gain realism; and the result, owing to the high relief developed, was a kind of sculpture in needlework. Such an attempt seems almost beyond the realm of legitimate needlework, but so beautiful was the stit hery employed and so rich the effect gained that the work seems justifiable and worthy of a place in the

artistic embroidery for which England is so famed.

Pictures glazed and framed, mirror frames, and treasure boxes for jewels, lace, and travelling purposes were the favorite articles decorated in this way. Such accessories must have fitted well into the tapestry-hung rooms. Strangely enough the subjects chosen were not usually the same as those of the tapestries. Mythological subjects appear but rarely. Direct souvenirs of the King and Queen, or Old Testament stories such as Esther and Ahasuerus, Susanna and the elders, Adam and Eve, or Rachel and Jacob were the ones most often chosen. These latter subjects assumed such a royalistic and worldly appearance that the theory that Stump work was done only by the "Nuns of Little Gidding" seems hardly possible.

The Rhode Island School of Design is fortunate in possessing a very fine example of English Stump Work in the form of a travelling box, 8 inches by $9\frac{3}{4}$ and 11 inches deep, with a hinged cover and fitted with small drawers, a mirror, and writing equipment. This box has recently been purchased by Mrs. Radeke and the Museum Appropriation funds from the Benguiat Collection.

The top of the box alone is enriched with Stump Work, but the sides show other types of embroidery used in "Stuart Pictures." Stump Work was usually done after this fashion: the background of canvas or satin was first stretched tightly on a frame upon which the design was stamped with something resembling carbon paper; then the flat parts were embroidered upon it usually in long and short stitch as in our example. Next the attention was given to the raised parts which were made separately. The faces, costumes, trees, etc., were worked in the finest of lace stitches, then stuffed to the desired height with cotton, hair or sometimes even wood. To prevent ravelling, a piece of paper was pasted on the back and the little figures cut out



EMBROIDERED BOX

English, XVII Century

Top showing Charles I and Henrietta Maria in Stump-work

and appliquéd to the background with stitches carefully hidden often by the finest of guimpe. Purl, bullion, bits of metal and beads were often added to give richness and realism to the picture.

To turn again to the Museum example, the subject chosen is a typical one, the story of Rachel and Jacob. The scene on the cover is that of Rachel and Jacob at the well. Orderly design and perspective are notably lacking but the effect is rich and sumptuous. The figures stand in high relief upon a white satin background which has turned a delightful ivory tint with age. Rachel, clad in royal robes, with the face of Henrietta Maria, is offering Jacob, in the guise and

garb of Charles I a drink from an elaborate wine ewer. The resemblance to the royal pair is astonishing, considering the medium. Rachel's flowing ringlets are of fine looped purl sewed closely together, while her gown appears to be of a rich flowered material executed in fine lace stitches with passages* of silver and gold edged with finest purl stretched thin and sewed flat. This both strengthened the edge and added richness to the effect. About her neck is a string of seed pearls, without which no royal costume was

(*) "Passing" is wire sufficiently thin and flexible to be passed through instead of couched down on the foundation of the material.—Huish, "Samplers and Tapestry Embroideries," p. 154.

complete. These and the cut of the gown, the paniers and the flowing curls give reality to the figure.

Jacob is no less naturally garbed with his flowing cape, high top boots and hand-wrought collar. A point of interest here is his tiny wooden hand. This introduction of bits of carved wood into Stump work was quite common.

Scarcely less interesting than the figures are the accessories, without which no Stuart picture was complete. In the left corner is the well, which bears a strong resemblance to the Italian fountain then popular in the English garden. A careful knot stitch is employed to represent the water, while the fountain is expressed in brick stitch enriched with passing. Above, a tiny metal sun shines upon the royal pair and on the turreted manor house, which is far smaller than the well. To the right is a gigantic pear tree with raised leaves, while in the lower corners are a recumbent stag and camel, both of which appear almost invariably in work of this kind. The background spaces are filled with another camel and the flowers dear to the Stuart heart worked in exquisite long and short stitch. The whole effect is entertaining and pleasing as well as sumptuous in appearance.

The edge of the cover discloses a border of violets, roses, tulips, columbine and other flowers of the English garden, alternating with grubs, squirrels and other animals, all of which are almost as characteristic of Stump work as the raised portions. Each one was thought to have had a symbolic meaning, but so promiscuous is their arrangement and so constant their appearance that it seems probable that their symbolism was lost in the desire to leave no space unfilled.

The Biblical story is continued on the front, sides and back of the box. On the front Jacob is meeting Leah and Rachel. This scene is worked in an elaborated tent stitch (tent stitch is the first half

of cross). Again the figures remind us of the King and Queen. On the back in simple "Petit Point," or imitation tapestry stitch, Jacob is represented as dismounted from his camel, waiting. Still another variation in stitch appears on the sides of the box; here the texture is almost like satin, so closely are the float stitches laid together. Jacob is leading away Leah, who is mounted on a white charger, while Rachel and her father, Laban, stand looking on. On the other, Jacob is asking Rachel to wife from Laban. The dress, the accessories and all remind us of Stuart England.

The whole box is embroidered in soft harmonious colors and is trimmed with silver galeon, which was at that time very popular. The gadrooned stump feet on which it is mounted add elegance to its appearance. It seems probable that it was once the cherished possession of some lady of high degree, during Stuart days. More recently it may have belonged to H. R. H., the late Princess Charlotte of Wales, as a small print of that lady was placed in the box. Further than this we cannot trace its ownership. Be that as it may, it is indeed a monument to the skill and industry of some woman. The variety, the fineness and the accuracy with which the stitches are taken give the box much of the value of a sampler.

The Rhode Island School of Design is particularly fortunate in possessing so fine an example of English Stump Work. Its design, its execution, and the richness of the materials used compare favorably with the celebrated examples in the South Kensington Museum and those in the famous collection of Lord and Lady Lee of Farnham at Chequers.—C. H. H.

THE GIFT OF MISS THEODORA LYMAN

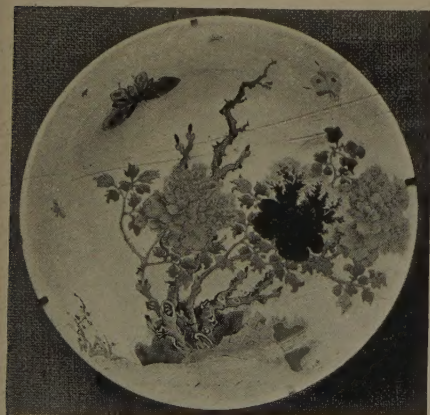
THROUGH the generosity of Miss Theodora Lyman of Portsmouth, N. H., a portion of the collection of her brother, the late John Pickering

Lyman of Boston, has been added to the permanent collections of the Museum. A large part of the original collection was given to the Boston Museum of Fine Arts, in which Mr. Lyman was greatly interested. The gift to the Rhode Island School of Design includes a number of interesting objects, chiefly ceramics, and was on exhibition, filling one of the special galleries for the month of February, where it attracted much attention. The ceramics included specimens from many parts of the world. There are several examples of Korean pottery of the Korai period (960-1392) with its underglaze decoration; from Japan there are specimens of Mishima, Kaga, Karatsu, Owari-Seto, Imari, and other potteries; China is represented by several pieces of porcelain of the "Famille verte" enamels on glaze which date from the K'ang-hsi period (1662-1722 A. D.), several Sung (960-1279 A. D.) pieces and some "Blanche-de-chine" of the C'hien Lung period (1736-1795 A. D.). The wares of the Nearer East are represented by several "Rhodian" plates with their free treatment of floral design (17th century), and a large Persian tile of the 18th century. From Italy there are some examples of Urbino and Florentine

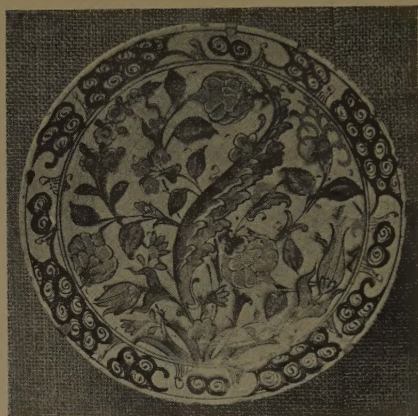


ROUEN PLATE French, XIX Century
Gift of Miss Theodora Lyman, 1919

Majolica; Spain is represented by a Hispano-Moresque plate of the 17th century; Holland has a group of Delft Plates including a group of the free patterns with yellow in the center design and border, England provides examples of Davenport and Staffordshire wares, Germany is represented by a Höchst plate, while France is represented by two cream-ware plates, and two very good Rouen plates, illustrative of the two principal types which Rouen produced. These are a few of the most important examples, most of which date from the 17th to the 19th centuries. In addition there was a small group of Chinese bronze vessels with forms reminiscent of the early and fine vases and dishes of the Han dynasty (202 B. C.-220 A. D.). Two paintings of French soldiers by Paul Louis Narcisse Grolleron (1848-1901) were also included. Grolleron was a pupil of Bonnat and a military painter of distinction. Finally there is a Siamese figure of Buddha in gilded wood. From the point of view of Eastern art, Siamese work does not approach the Indian, Chinese, or Japanese standard. In Siam the conventional representation of the lakshma or thirty-two physical attributes of Buddha was emphasized to a



PORCELAIN PLATE Chinese K'ang-hsi period
Gift of Miss Theodora Lyman, 1919



RHODIAN PLATE Turkish, XVII Century
Gift of Miss Theodora Lyman, 1919

marked degree without beauty or spirit. This is more true of the wooden sculpture than of some of the bronze statuettes. The statue, however, has its distinct interest for the student of eastern art and religious expression, and therefore is a welcome addition to the museum. The whole gift included 121 examples of ceramics, two paintings, fifteen bronzes, nine sculptures, and one lacquer.

This recent gift is of interest not only on account of the merit of the collection as a whole, but because it is an instance of a gift to the Rhode Island School of Design from one who, though living elsewhere, was interested in furthering the permanent collections of our museum.

REHABILITATION WORK AT THE RHODE ISLAND SCHOOL OF DESIGN

WE ARE told that after the Civil War there were sixty thousand tramps on the road. These men, after being wounded, were all given hospital care and then discharged. They were disabled heroes, left to a life of idleness and dependence. The best thing they could look forward to was a job as doorkeeper, night watchman or street vender.

Not until the great World War through

which we have just passed was any thought given to the economic and social rehabilitation of disabled men. France was the first country to provide training for war cripples, the first school for this work being established in the city of Lyons in 1914, and this school has served as a model for over 100 similar schools throughout France.

The type of rehabilitation education adopted in France has also been accepted in England, Belgium, Italy, Canada and in our own country.

In June, 1918, a bill was passed by Congress appropriating two million dollars to begin the work of making preparations for the Vocational Rehabilitation and return to civil employment of disabled persons discharged from the Army or Navy of the United States. Since then additional appropriations for this work have been made aggregating fourteen million dollars, and another bill now pending is asking for an increased appropriation.

The important work of carrying out the Rehabilitation work in this country was given to the Federal Board for Vocational Education, and this Board, in making its plans, divided the country into fourteen districts, with an office in each district and a central office in Washington. Instead of building and equipping new schools, the Board decided it would be better to make use of existing institutions for this Rehabilitation work. Arrangements were made with schools and universities all over the country to give training to such men as might be qualified for courses offered by the various schools and colleges. Five hundred schools and colleges are now engaged in giving re-educational courses to twenty-four thousand men. One hundred and thirty-five thousand men are eligible for training, and the task ahead of the Federal Board to take care of this large number is a colossal one. They are being cared for at the rate of about five thousand a month.

District Number 1 comprises the New England states, except Connecticut, with its office in Boston. The Rhode Island School of Design was one of the first to show its willingness to help in this very important work. When the Federal Officials visited the school to look into its training facilities, they were especially impressed with the excellent opportunities for training.

The Rhode Island School of Design has been doing a large share of this work in proportion to the number of assignments in this District, only one school in New England having a larger registration. On March 25, 1919, the Federal Board sent the first student. Since that time, the school has registered one hundred and sixty-three men in the following courses: Architectural Drafting, 5; Commercial Design, 5; Crude Oil Burning, 2; Interior Decoration, 2; Jewelry Design and Bench Work, 56; Mechanical Drafting and Machine Shop Work, 71; Textile Design, 21; and Embroidery, 1.

In order to accommodate this large number of men, it has been necessary for the school to make several changes and to add to its equipment in various ways. In addition to the regular teachers

who have been carrying a large part of this work, several new teachers have been engaged to assist.

The nature of the work is quite different from the regular courses offered and requires a great deal of individual instruction. Aside from the regular courses given, a class was started November 3, 1919, to give those who had had little general education, a knowledge of the three R's. This part of the work is most essential, as their general education will contribute materially to their success in the future.

In general the men show their appreciation of the opportunity offered them and are eager to get all they can out of their courses. Many of them have asked for evening school work, that they might make the most of their training period.

The men, while in training, receive from the Federal Board for living expenses, eighty dollars a month, if single, one hundred and fifteen dollars a month, if married, and an additional allowance if they have children. Their tuition and all materials used in school are paid for by the Federal Board. They also receive medical and dental treatment free of charge while in training.



REHABILITATION STUDENTS IN THE RHODE ISLAND SCHOOL OF DESIGN.

The photograph includes four teachers. Twenty-five students are not in this group.

The men who are registered at the school for Re-educational Work have organized a club known as the Soldiers and Sailors Re-educational Club of the Rhode Island School of Design. This Club has regular weekly meetings at which they take up all kinds of questions of interest to their members. They have speakers from time to time who bring something from the outside by way of encouragement and directing their attention toward the future. During the past two months they have done splendid work in looking after members who have been ill and in the hospital. Their Welfare Committee has called on the sick and has taken fruit, cigarettes, magazines and other reading material to them. The work of this Club is having a fine influence over the men as a whole and has created a splendid spirit toward their work at the school.

The reconstruction of men injured in battle is one of the many problems the past war has forced upon us and the Rhode Island School of Design is glad to be able to contribute in such a large measure toward this great work of helping these handicapped men to become useful members of society again.—A. F. R.

NOTES

GIFT IN MEMORY OF GEORGE L. STEVENSON.—An oak settle has recently been placed in the hall of the School of Design, in memory of George L. Stevenson, who was a student in the School from 1894 to 1899, and who lost his life in the service of his country in 1918. The settle was made by Mr. Stevenson, who was greatly interested in the designing and making of furniture. The gift was made by his wife and his mother. The School of Design is greatly pleased to be custodian of this fine piece of furniture, which is a memorial also of a former student who always had at heart the ideals of beauty and sound craftsmanship, which he learned at the School.

IMPORTANT GIFTS TO THE LIBRARY.—The Library has recently received a number of gifts of special interest. From Mrs. J. P. Lawton was received an important group of books, plates and photographs which will be very useful. Mrs. Edward S. Holbrook has given a selection of the superb volumes in the library of her late husband. Not only are the books highly desirable in themselves, but most of them have full leather bindings of the best English work. Among these are volumes on "Turner," "Gainsborough" and "Sir Joshua Reynolds," by Walter Armstrong; "French Art from Watteau to Prud'hon," by J. J. Foster, and "Francois Boucher," by André Michel. From Mrs. Charles Bradley, in memory of Mrs. George Bradley, was received "Anthony Van Dyck," by Lionel Cust; "Gainsborough," by Mortimer Mompes; "Rembrandt, his life, his work and his time," by Émile Michel; "French colour-prints of the XVIII century," by Malcolm C. Salaman and "Reminiscences of Augustus Saint Gaudens," by Homer Saint Gaudens.

Two important gifts of photographs were also received from the Estate of Mrs. Sarah Dean Kimball and from Mrs. Theodore L. Gates.

PUBLIC LECTURES.—The free illustrated lectures for the quarter included "War Memorials," prepared by Mr. Charles Moore and read by Mr. Roger Gilman on January 9; "The Art of El Greco," by Reverend Henry Russell Talbot of Washington on January 21; "George Frederick Watts," by Reverend Richard Deming Hollington on February 25; and "Early Wall Paintings and Frescoes of the Far East," by Mr. Langdon Warner, the Director of the Pennsylvania Museum, Philadelphia, on March 26. Professor Fiske Kimball of the University of Virginia is to lecture on April 16 on "Seventeenth Century Houses," and we are looking forward to a lecture by Mr. Jay Hambidge on May 14.

LIBRARY

The accessions of the Quarter by gift and purchase in addition to those mentioned are the following:

(L') architecture et la décoration française aux XVIIIe et XIXe siècles. 3v.

Berenson, Bernhard.—Central Italian painters. 1902.

Berenson, Bernhard.—North Italian painters. 1907.

Berenson, Bernhard.—Florentine painters. 1902.

Collignon, Maxime.—Medailles grecques antiques. 1919.

Crooy, Les Abbes L. et F.—L'orfèvrerie religieuse en Belgique. n. d.

Duret, Theodore.—Courbet. 1919.

Errera, Isabelle.—Broderies anciennes. 1905.

Errera, Isabelle.—Étoffes anciennes. 1901.

Ferguson, John C.—Outlines of Chinese art. 1918.

France, Anatole.—Nos enfants. Illustrated by Boutet de Monvel. n. d.

Green, A. G.—Analysis of dyestuffs. 1916.

Hamerton, Philip Gilbert.—Art of the American wood engravers. 2v. text and plates. 1894.

Koop, Albert J.—Japanese names. 1920.

Laurent, Marcel.—Les ivoires prégothiques conservés en Belgique. 1912.

Luthmer, Ferdinand.—Joailleries de la Renaissance. n. d.

Madison, Lucy Foster.—Joan of Arc, the warrior maid, with illustrations and decorations by Frank E. Schoonover. 1918.

Maurer, Edward R.—Technical mechanics. 1917.

Paterson, David.—Colour matching on textiles. 1901.

Percier, C. et Fontaine, P.F.L.—Recueil de décorations intérieures. 1812.

Poorman, Alfred P.—Applied mechanics. 1917.

Santacana, Romeu Francesc.—Catalec illustrat del Museu Sanatcana de Martorell. n. d.

Sarre, F. und Martin F. R.—Die Ausstellung von meisterwerken Muhammedanischer kunst in München, 1910.

Stevenson, Robert Louis.—Kidnapped. Illustrations by N. C. Wyeth. 1913.

Wallis, Henry.—Byzantine ceramic art. 1907.

Wallis, Henry.—Egyptian ceramic art. 1907.

Wallis, Henry.—Persian lustre vases. 1899.

Warren, Herbert Langford.—Foundations of classic architecture. 1919.

Whiting, Gertrude.—Lace guide. 1920.

Wong, Theodore.—Chronological tables of the Chinese dynasties. 1902.

—M. S. P.

EXHIBITIONS OF THE QUARTER

December 26 to February 7

War Memorials (photographs) lent by the American Federation of Arts.

January 6 to February 4

Chinese Paintings.

February 5 to March 1

Sculpture, paintings and faience from Siam, Spain, Japan, England, Holland and Italy. Gift of Miss Theodora Lyman. From the collection of John Pickering Lyman.

February 4 to February 29

Etchings by Lester G. Hornby.

February 8 to March 5

Chinese Embroideries.

March 4 to March 25

Textile, and Wall-paper designs and Graphic Arts lent by the Art Alliance of America.

March 4 to March 18

Interior Decoration, Sketches and Studies lent by P. W. French & Co. and Edward F. Caldwell & Co. of New York and Irving & Casson of Boston.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

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Annual Governing Members, who pay annual dues of \$10.00
Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 8th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year-book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 4,042 volumes, 16,356 mounted photographs and reproductions, 3,165 lantern slides, and about 3,300 postcards. During the months of June, July and August the library is closed.

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Museum, Rhode Island

School of Design 1920-10

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